"DESCRIPTIVE LIST OF THE WOODCUTS

The woodcuts which adorn the first edition of the book and which are here reproduced are very remarkable, even if they are not quite up to the standard of mid-sixteenth-century work in general. They must have been executed under Hans Staden's personal supervision, and he figures in nearly all of them. He is easily recognized by his beard, and in many of them his hands are raised in prayer. The artist seems to have placed his initials, D.H., on the ship's flag in the illustration on p. 33, but it has not been possible to identify him. The lower of the two wood cuts on p. 163 has the initials H.S., but these are probably inserted to identify Hans Staden who stands immediately below them. Counting the ornaments on pp. 18 and 125, but excluding the map, there are fifty-six woodcuts, namely thirty-three in Part I. and twenty-three in Part II. Of these three are duplicated. The woodcuts appear only in the Marburg edition of 1557. The reprint at Frandfurt-a.-M. in that year has a number of fanciful woodcuts, drawn apparently from a book on Turkey or the Near East. There are pictures of elephants and camels, veiled ladies and walled cities, not one of which has any bearing on Hans Staden and his adventures. The Marburg woodcuts, on the other hand, do really illustrate the story. Many of them are very much alive and help us to see the country and the people, and to realize something of the hardships which the traveller had to endure during his captivity.

Page 31. Hans Staden's map is interesting as an early attempt at cartography, but not

very helpful. The title reads: 'The country with the harbours which in part I saw in America. Also of the [xviii]inhabitants, how they are called, and the manner in which their countries adjoin each other. This I have contrived according to the best of my ability for the better understanding of each judicious reader.' There is an interesting note at the right-hand corner of the map by the tail of the sword-fish: 'Here Amazons are said to dwell, as I was told by the savages.' The legend was well established by the sixteenth century. Another German, Ulrich Schmidel (1534-54), went off in search of the Amazons, and Purchas adds a characteristic note: 'The Amazons are still further off. I doubt beyond the region of Truth.' For the stories of the Amazons in S. America see G. Friederici, Die Amazonen Amerikas, Leipzig, 1910; Southey, History of Brazil, 1810, I, p. 604; and generally Archiv fur Anthropologie, V (1872), pp. 220-225.

Pages 33, 35. Two drawings of ships.

Page 36. Shows Cape de Gell (Arzilla) and the capture of the boat.

Page 38. The ship surrounded by fish as described on p. 37.

Page 41. An interesting view of Garasu with some business-like cannon inside the enclosure. Below is the food-party on its way to Itamaraccá, while the attackers are throwing down trees across the channel.

Page 42. The harbour and settlement of Buttugaris, and the fight with the French ship.

Page 44. See Woodcut on p. 35.

Page 46. The haven of Supraway (Superaqui).

Page 49. The island and harbour of S. Catharina with the settlement of Acutia and the cross described on p. 50.
Page 56. The shipwreck, with Hans Staden reaching shore on a kind of raft. This woodcut (compare with that at p. 65) gives an excellent idea of the country described in the book. On the mainland is Brikioka (Bertioga), and adjoining, in Santos harbour, are the islands of San Vincente and Santo Amaro. To the right is the harbour of Itanhaen, where the shipwrecked sailors were cared for.
Page 63. Hans is captured on the island of Santo Amaro. An Ingenio (p. 62) is shown on the mainland. Below is Hans praying in the boat.
Page 65. The attempted recapture. Hans is seen in a boat holding a gun. At the extreme corner of the island of Santo Amaro is the bulwark in which Hans Staden was stationed. The legend reads: 'The bulwark in which I, H. S., was.' This woodcut should be compared with the sketch map at p. 58.
Page 67. Hans lying on the ground praying.
Page 68. Hans beseeching God to drive away the storm.
Page 72. Inside the settlement at Uwattibi (Ubatúba). Hans is being shaved.
Page 73. Hans with head-dress and rattles beating time while the women dance.
Page 80. Hans with his legs tied together. By him is the king's son wearing the Enduap (p. 144).

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Page 82. The attack on the settlement.
Page 83. Hans praying while the angry moon looks down on the huts. His prayer is written above his head: 'O Lord God, rescue me from this danger and bring it to a peaceful end.' This woodcut is interesting as it shows the savages smoking. There is no reference to this custom in the text, but other travellers speak of it. See, e.g., Purchas (reprint), XVI, pp. 425-6.
Page 87. Hans preparing to lay hands on the sick. The victims of the pestilence are being buried in holes by the huts.
Page 96. Hans in the boat speaking with the crew of the Portuguese ship.
Page 100. This shows Hans attempting to bleed the sick slave, the slave being dispatched with the club, and his body being cut up.
Page 102. Hans escapes to the French ship, but is repulsed.
Page 106. The camp at Boywassu Kange.
Page 107. The fight with the Tupinikin.
Page 108. The fate of the prisoners.
Page 111. The other prisoners are paraded in the camp.
Page 113. The miracle of the cross. Women with their children on their backs.
Page 115. The fishing expedition. Hans is seen praying. The storm is shown in the background.

Page 121. The fight in the harbour of Rio de Janeiro.
Page 122. The homeward voyage.
Page 127. Two chiefs, one with the sacrificial club, the other wearing head-dress and the Enduap (p. 144).
Page 132. The huts and stockade, with heads on the entrance-posts.
Page 133. Making fire.
Page 134. A hammock.
Page 135. Fishing.
Page 138. This is identical with the woodcut on p. 113.
Page 141. Preparing the drink.
Page 143. Lip-stones.
Page 144. The ornament of ostrich plumes, called Enduap.
Page 148. Pots, and the rattle called Tammaraka.
Page 155. This is identical with the woodcut on p. 72.
Page 156. See woodcut on p. 73.
Page 157. The sacrificial club, called Iwera Pemme.
Page 158. Preparations for a cannibal feast.
Page 159. (a) The victim being painted; (b) the club hanging in the hut (p. 157).
Page 160. The victim drinking with his captors.

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Page 161. The victim tied with the rope Mussurana (p. 156).
Pages 162, 163. These woodcuts need no comment.
Page 164. A wart-hog.
Page 165. An opossum.
[AW: Those illustrations which have been reproduced for the files are starred in list of illustrations, category 126]